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Goethe's lyric art."¹ The last two sections, "West-östlicher Divan" and "Alter," contain poems representative of Goethe's most mature thought.

This sketch of Goethe's evolution is illustrated by a selection of poems. The *embarras de richesse* of Goethe's lyrics made it necessary to leave out some masterpieces, even at the risk of not satisfying everybody. Thus one is sorry to miss such characteristic pieces as "Feiger Gedanken bängliches Schwanken," "Die Lustigen von Weimar," the "Hochzeittlied," "Der Todtentanz," and others; yet it is hard to say which poems the editor might have omitted in order to have room for those just quoted. On the whole the poems selected constitute a forcible and complete illustration of Goethe's life and thought.

These difficulties of selection are still more bewildering if one considers the number of commentaries which several decades of *Goethe-Philologie* have accumulated and from which the editor had to draw for his notes. He has shown wise discretion by not rehearsing all or most interpretations of the poems. In the main he has satisfied himself by stating tersely when and on what occasion they were written and has devoted considerable space to notes in which he demonstrates how far and in what respect the annotated passages are characteristic of Goethe's *Weltanschauung*. Here and there a fuller interpretation of obscure verses might have been desirable. For instance, in "Wanderers Sturmlied," terms like "die wollen Flügel" (verse 19) should be explained in the notes.

It would enhance the usefulness of the volume if the table of contents referred also to the pages where the notes are to be found, or if in the notes the pages were quoted on which the annotated poems are printed.

ALBERT HAAS.

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CORRESPONDENCE.

To the Editors of Mod. Lang. Notes.

SIRS:—Allow me a short rejoinder to a part of Professor Ramsey's review of my Spanish Grammar, which does me an injustice not warranted by the facts.

At the foot of column 508 he says:

¹ P. 193.

"In the Reading Exercises. . . . Dr. Garner has essayed something decidedly novel. He commences with five *Escenas Sociales*, composed by himself, and intended to present, in simpler language than that found in any Spanish original, a series of dialogues that shall have the true colloquial ring."

I admit that this proceeding is a decidedly novel one, as I know of no grammar-maker who has attempted to present in this way a review of the syntactical work which the student is supposed to have already accomplished at this point. In my preface, which Professor Ramsey seems not to have carefully read, I stated that this was my chief aim in composing these dialogues, the other being to give a reading exercise in very simple conversational style.

It has been the almost universal custom of the makers of modern language readers to simplify the text presented in order to smooth a little the way for the novice. Professor Ramsey has done the same thing himself in his very excellent little Spanish Reader, saying, in his preface, that his first pieces are the easiest he could find after several years of patient searching but that even some of these had to be simplified to adapt them to the requirements of the beginner. This, to a certain extent, must deprive such texts of their true native flavor, if not of their "true colloquial ring." It is pertinent, therefore, to ask: which is the greater crime, if crime it be, to compose one's own matter in order to secure exactly what one wants, or to take the work of others and tamper with it? I will leave the impartial reader to answer this question.

As to the "true colloquial ring," I laid no special claim to having attained it in my *Escenas*, but judging from the compliment an educated Spanish gentleman paid me, namely, that they were so well written that they might be played before a Spanish audience, and it would never be suspected they were written by a foreigner, it may be inferred that they are not altogether a failure in this respect, even though the statement be discounted a little on the score of Castilian politeness.

Another remark in this same paragraph contains such a decided slur on this portion of my work that I cannot allow it to pass without notice, for fear the uninitiated may be led to believe that my dialogues are full of errors. Professor Ramsey cites from the first two pages three expressions as incorrect; namely, *pienso que no* (for *creo que no*), *excelentemente bien* (for *enteramente bien*) and *para decirlo así* (for *por decirlo así*).

As to *pienso que no*, it occurs in popular authors of to-day, especially imitators of the French schools of fiction. Whether one should say *excelentemente bien* or *enteramente bien* is a mere matter of choice.

The third expression is, of course, an out-and-out error, but it is not one of my own making, although I am responsible for its being there. By referring to my manuscript, I find that I wrote *por decirlo así*. Unfortunately I had to do with a compositor or proof-reader who knew some Spanish and who did not hesitate, at times, to depart from copy. This doubtless was one of his changes which I overlooked in the proof-reading. As I took the precaution to get a well-educated native Spaniard to go carefully over the Spanish portions of my work, it is hardly probable that there can be any very serious errors in it.

Professor Ramsey finds fault with me for translating *return ticket* by *billete de ida y vuelta* (= *roundtrip ticket*). Is it possible that he does not know that, in railway language, *return ticket* and *roundtrip ticket* are synonymous?

His remark about the Spanish equivalent of surgeon is also wrong. When the Spanish naval officers were at Annapolis in 1898, they always spoke of their surgeons as *médicos* and never as *físicos*. Cervera likewise uses *médico* several times in his report; for example, in my grammar (p. 329, l. 3, and p. 332, l. 9). Moreover, in order to be "technically" correct, I had used *cirujano*; but Mr. Banchs, the Spaniard who reviewed my work for me, changed it to *médico*, saying that this is the word in general use.

In conclusion I wish to thank Professor Ramsey most cordially for the evident care with which he has examined my book. Such fruitful criticism would be of immense value to us, if we could only have it before going to press. I shall hope to give due weight to it in my second edition which will shortly appear.

SAMUEL GARNER.

Annapolis, Md.

BRIEF MENTION.

Étude sur Jehan Bodel, Thèse pour le Doctorat, par O. ROHNSTRÖM. Uppsala, 1900, 8vo; xvi + 207 pp.

This dissertation, recently received for review, is very well characterized by the opening words of

Dr. Rohnström's preface: "La présente étude, bien qu'elle ait le caractère d'un travail d'ensemble sur le poète arrageois plutôt que celui de recherches nouvelles, n'a aucunement la prétention d'être complète." As the author admits, there is nothing new presented in the dissertation, it is simply an historical view of the life and works of Jehan Bodel, as presented in his poem, of which full analyses are given, and in the articles of previous writers on the subject, together with a résumé of the various opinions of these writers on those points wherein they differ. There is but slight study of the language and versification of the poet and no inquiry at all as to his possible identity with Jehan Bodel, writer of fabliaux, as is also admitted in the preface. Aside from these points, however, the dissertation offers a very useful and convenient summary of what is really known about the great poet of Arras.

PERSONAL.

Owing to illness, Professor Koschwitz (Koenigsberg) has retired from work on Vollmöller's *Jahresbericht*. The section on *Allgemeine Phonetik* has been placed in the hands of Professor E. W. Scripture, Yale University, New Haven, Conn., to whom publications should be sent.

OBITUARY.

The many friends of Professor August Lodeman of the Michigan State Normal College at Ypsilanti, Mich., were greatly shocked by his sudden death on Dec. 7, 1902. Professor Lodeman was born May 7, 1843, in Hannover, Germany. In 1867 he came to this country. After having taught French and German in the High Schools of Kalamazoo and Grand Rapids, he was called in 1872 to the chair of Modern Languages in the State Normal at Ypsilanti. He filled this chair with remarkable success for thirty years. The universal sorrow expressed by his students, his associates in the faculty and the numerous friends whom he made in his long and useful career, bear witness to his broad scholarship, to his superior and unselfish work as a teacher and to the sturdy worth of his character as a man and a citizen.